

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN NEW YORK CITY, MAY 28, 1936.

The thirteenth meeting of the Commission of Fine Arts during the fiscal year 1936 was held in the office of John Mead Howells, 156 East 46th Street, New York City, on Thursday, May 28, 1936. The following members were present:

Mr. Moore, Chairman,
Mr. Howells,
Mr. Lawrie,
Mr. Savage,
Mr. Borie,
Mr. Shepley,
also H. P. Caemmerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 10:00 a. m., daylight saving time.

1. SCULPTURE FOR ACACIA LIFE INSURANCE COMPANY BUILDING: Under date of May 19, 1936, the following letter was received from Shreve, Lamb and Harmon, submitting photographs of models of griffins by Edmond Amateis, sculptor:
May 19, 1936.

Dear Mr. Moore:

At Mr. Lee Lawrie's suggestion we are sending you copies of the photographs of the sculptured griffins which the Acacia Mutual Life Insurance Company is planning to install in front of their new building in Washington. Our selection of this mythical figure was the result of a great deal of thought and study on our part. As you know, the griffin represents "Guardian of the Treasure" and "Watchfulness" and is, it seems to us, quite appropriate for an Insurance Company.

Mr. Lawrie's chief criticism was that the mane over the head should be suppressed, but we judged that in talking it over with him he was not entirely convinced that he was right, as Mr. Amateis, the sculptor of the figures, Mr. Harmon and I feel that this modification would make the figure decidedly thin, particularly from the front view. Mr. Lawrie therefore suggested that we send photographs to you for transmission to the members of the Commission to get their comments, as this would save considerable time, and we are all anxious to have these figures completed at the time of the formal opening of the building.

Enclosed also are seven copies of a plan showing the location of these two griffins, one on either side of the terrace steps.

Very truly yours,
SHREVE, LAMB AND HARMON
(Signed) Wm. F. Lamb.

THE HISTORY OF THE UNITED STATES

OF THE UNITED STATES OF AMERICA
FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME
BY JAMES M. SMITH



Published by the
AMERICAN BOOK COMPANY
NEW YORK
1898

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Mr. Harmon and Mr. Lamb were present and also Mr. Amateis. Mr. Harmon said that the griffins were selected because they were considered appropriate for a life insurance company building, being guardians of the treasury. The figures are to be 9'6" long. Mr. Lawrie had raised the objection that the head of the griffin was somewhat modernistic and not in the strict classical manner, for which Washington sculpture is noted. Mr. Amateis said he modeled the head with the idea in mind of suggesting a Greek helmet. The question of reducing the mane of the griffin was considered but it was decided that such reduction would make the figure ineffective. The building is narrow and curved and needs two strong sculptural groups to give proper emphasis to the entrance. Mr. Lawrie was asked for his opinion and he said that he felt that the head of the eagle looked somewhat grotesque. He considered it good enough for a city like St. Louis or Omaha but out of place in Washington.

The changes suggested were made on a photograph of the griffin and indicated that the head could be improved by making the beak of the eagle rounder and by removing part of the helmet feature above mentioned. Mr. Amateis said he was going ahead on this basis.

Attention was called to the mythical character of the griffin, who it is said spends his life defending a nest of golden eggs in front of him. The sculptor will give an indication of a nest of eggs in front of these griffins.

Mr. Lamb reported as to the landscape plan for the grounds, which he said has been worked out satisfactorily to Mr. Clarke. Mr. Clarke had recommended grouping the planting at the entrance rather than placing a shrub at each corner of the lot. Mr. Lamb said they have been trying to get some acacia trees but were told that they will not grow in Washington. There will be a number of magnolia trees on the grounds.

2. WISCONSIN CENTENNIAL COIN: Mr. Benjamin Hawkins submitted models for the Wisconsin Centennial Coin. The obverse showed the territorial seal of Wisconsin and the reverse a beaver and an olive branch and arrows taken from the United States Seal. Mr. Lawrie thought the work well done although the models had not been finally completed. The models need refining, including the lettering.

The Commission approved the models subject to their final completion by Mr. Hawkins, whereupon he is to send them direct to the Director of the Mint. (The models were received from the Director of the Mint on June 3, 1936, and approved. Exhibit A)

3. SOUTH CAROLINA MEMORIAL COIN: Under date of May 25, 1936, the following letter was received from the Director of the Mint submitting the models of the South Carolina coin, made by A. Wolf Davidson:

May 25, 1936.

Hon. Charles Moore, Chairman,
Commission of Fine Arts,
Navy Department Building,
Washington, D. C.

Dear Sir:

I am forwarding plaster models of the design for the fifty-cent piece authorized by Congress to be issued in commemoration of the sesquicentennial anniversary of the founding of the capital of South Carolina at Columbia, South Carolina.

There are readily recognizable defects in the models. However, in accordance with our customary procedure I am sending them for your consideration with the request that you report as to their artistic merit or lack of merit.

Very truly yours,
(Signed) Nellie Tayloe Ross,
Director of the Mint.

On the obverse appears a representation of the seal of South Carolina and on the reverse a palmetto tree. Mr. Lawrie inspected the models and said the work indicates the designer is not an experienced medallist, and that

the models lack artistic merit. The Commission disapproved the models and the Director of the Mint was informed accordingly. (Exhibit B)

The Commission suggested that the Director of the Mint be requested to advise artists that they should submit preliminary designs before executing a model. Mr. Moore explained the difficulty the Commission has had in prior years in the matter of securing new designs for the greenbacks which are in circulation. The poor engraving of the Lincoln Memorial on the five dollar bill was deplored.

4. SCULPTURE FOR POST OFFICE DEPARTMENT BUILDING: Under date of May 26, 1936, the following letter was received from Mr. Edward B. Rowan, Superintendent of the Section of Painting and Sculpture, Treasury Department, regarding designs for the reception room of the Postmaster General by Mr. Derujinsky:

May 26, 1936.

Dear Mr. Moore:

Following a telephone conversation with Mr. H. P. Caemmerer, Secretary of the Commission of Fine Arts, I am having a sculptured plaque together with seven drawings designed by Mr. Gleb Derujinsky of New York City, for the further decoration of the Postmaster General's Reception Room, Post Office Department Building, Washington, D. C., forwarded to the office of Mr. John M. Howells, 156 East 46th Street, New York, New York. These are being sent for the comment and advice of the Commission of Fine Arts.

They are designed to be carved in wood and placed in the medallions as indicated in the attached blueprint. The architect was desirous of this further decoration in order to introduce a certain amount of light and shade in these spaces. The subject matter was approved by Mr. S. W. Purdum, the Fourth Assistant Postmaster General, and is to represent the first eight Postmaster Generals, as follows: Benjamin Franklin; Richard Bache, Pa.; Ebenezer Hazard, New York; Samuel Osgood, Mass.; Timothy Pickering, Pa.; Joseph Habersham, Ga.; Gideon Granger, Conn.; and Return J. Meigs, Jr., Ohio.

Mr. Derujinsky will call late on the afternoon of May 28th for this material at the office of Mr. Howells, and I would appreciate

your permitting him to collect them at that time. As Mr. Derujinsky plans on leaving within a week for an extended period in the West, an early report on this work will prove a great courtesy to him.

Thanking you, I am

Very cordially yours,
(Signed) Edward B. Rowan, Superintendent,
Section of Painting & Sculpture.

Mr. Howells said he had been informed that Mr. Delano had just arrived from abroad and that the matter could be referred to him, particularly since he has not as yet given his opinion regarding the sculpture.

Mr. Derujinsky was present and explained the problem he has in hand. He said the models are to be done in profile and are to be architecturally related to the room. Some of the figures are to look to the right and others to the left. To accomplish this he must model each head in the round and then turn it to get the three-quarter view. Also he said the prints he has received to work from are very poor.

Mr. Moore noted the list indicated in Mr. Rowan's letter and said it is not historically correct. He said the first on the list should be Governor Spotswood of Virginia, who was deputy Postmaster General in Colonial days.

In accordance with the suggestion of the Commission Mr. Derujinsky took the sketches to the office of Mr. Delano to confer with him as to the project. He also had a sample model of the head of Franklin to indicate what he proposes to do. The Commission decided to give the matter further attention sometime later. A report was sent to Mr. Rowan. (Exhibit C)

5. HECHT COMPANY WAREHOUSE: The Commission inspected a perspective submitted by the Hecht Company for their warehouse to be built at New York Avenue and Bladensburg Road in northeast Washington. The building will be a few hundred yards from the Pennsylvania Railroad tracks. The design was

made by Abbott, Merkt and Company, architects of New York City. It showed a modernistic building of alternating bands of yellow brick and glass blocks. Mr. Shepley said it is a building such as was built in Europe ten years ago and is thus out of date. Further it is ugly in design. Mr. Borie deplored the erection of a building that does not have visible means of support. The design was disapproved by the Commission and the Hecht Company was informed accordingly. (Exhibit D)

6. NICHOLS CAFE: The Secretary submitted Mr. Bedford Brown's design for alteration of Nichols Cafe at 614--17th Street, N. W., opposite the State, War and Navy Building.

Mr. Howells said that some months ago he was in Washington and in company with Mr. Moore saw this building and noted that it was an old Georgian building of the post colonial period. He then advised that the second and third stories be not changed but that the architect could remodel the first floor. A photograph of the building was inspected and also the blue print. It was noted that Mr. Brown proposes altering the second and third stories by putting the windows in metal casement and by giving the building a stucco surface. The Commission disapproved this and advised that the architect should make no change in the second and third stories above the cornice over the awning and should do only such repair work as is necessary on the windows and dormers. Mr. Brown was informed accordingly. (Exhibit E)

7. LONG ISLAND TERCENTENARY COIN: The Long Island Tercentenary Committee, Hotel St. George, Long Island, submitted photographs of models made by Howard Weinman for the Long Island Tercentenary 50-cent piece. The photographs were inspected by the Commission.

Mr. Lawrie said he had seen the preliminary models by Mr. Weinman, at which time he had made some suggestions to him. The obverse of the models

showed the heads of two persons to represent two of the first settlers of Long Island and the reverse a Dutch ship. Mr. Lawrie thought that Mr. Weinman had done good work.

The Commission felt that the arrangement of the legends on the coin could be improved--that the motto, "In God We Trust", should be moved from under the heads and that the words, "Half Dollar", should be placed under the ship. The Commission suggested also that Mr. Howard Weinman confer with his father, Mr. A. A. Weinman in regard to this matter.

Simultaneously the following letter was received from the Director of the Mint submitting the models for the Long Island coin to the Commission of Fine Arts:

May 28, 1936.

Hon. Charles Moore, Chairman,
Commission of Fine Arts,
Navy Department Building,
Washington, D. C.

Dear Mr. Moore:

I am submitting models for the coin authorized by Congress in commemoration of the three-hundredth anniversary of the founding of the first settlement on Long Island, New York.

It is requested that you offer an opinion as to the artistic merits of the designs.

Very truly yours,
(Signed) Nellie Tayloe Ross,
Director of the Mint.

The Commission approved the models, subject to the suggestions stated above. (Exhibit F)

8. PAINTINGS FOR THE DEPARTMENT OF JUSTICE BUILDING: Under date of May 26, 1936, the following letter was received from Mr. Edward B. Rowan, Superintendent of Section of Painting and Sculpture, as to sketches by Henry Varnum Poor of mural paintings in the Department of Justice Building:

May 26, 1936.

Dear Mr. Moore:

The Section of Painting and Sculpture has asked Mr. Henry Varnum Poor to present the sketches for his second mural group in the Department of Justice Building to the Commission of Fine Arts at its meeting in New York City at Mr. John M. Howells' office, Thursday, May 28th, for comment and advice.

The spaces for these murals in the pause of the corridor of the Attorney General are identical with those in the Solicitor General's corridor for which this office previously submitted designs by Mr. Poor for the comment of the Commission.

I wish to inform you that the subject matter for these last panels has the approval of the Attorney General.

Thanking you, I am

Cordially yours,
(Signed) Ed Rowan, Superintendent,
Section of Painting & Sculpture.

Mr. Poor submitted his sketches and the Commission were in conference with him concerning them. The sketches showed scenes of various activities in which the Department of Justice is concerned and illustrated also such projects as the electrification of the Tennessee Valley. The sketches were given particular attention by Mr. Savage. It was suggested that the long room illustrating criminal investigation should be restudied for it now looks photographic and like a hole in the wall. Also the Commission suggested using the upright Department of Justice eagle as designed by Mr. Jennewein. The Commission approved the sketches in general. Mr. Poor said he would embody these suggestions in further studies, which the Commission will give further consideration on their completion. A report was sent to Mr. Rowan. (Exhibit G)

9. PAINTING FOR SPACE OUTSIDE ATTORNEY GENERAL'S OFFICE: In accordance with arrangements made Mr. Louis Bouche was present and considered with the Commission his sketch for a painting on the curved wall outside the Attorney

General's office in the Department of Justice Building. The letter from Mr. Olin Dows on the subject, dated April 30, had been considered by the Commission at their meeting on May 1, and a copy of it was also sent to Mr. Savage together with Mr. Bouche's sketch. Mr. Savage made the following criticisms:

The study of Mr. Louis Bouche for the curved space outside of the Attorney General's office seems well adapted to the unusual shape of the wall and its approaches and adjacent passage. The Attorney General's suggestion that the drapes be eliminated brings into question the extent to which that might be done. Certainly the swags under the figure groups on the round wall can be eliminated. The drapes and swords over the flat end wings of the wall or similar elements are needed to build the wall and contain the somewhat arbitrarily assembled odds and ends on the four horizontal swags, so that the elimination of the swags would leave the whole scheme rather meager. As each figure group on the round wall is on axis of an approach through a door, the medallions, now badly placed under the eagle's wing, might be made round or octagonal and be placed over the groups. Some dark motive over and around the central door is needed.

The Commission concurred in these criticisms. The Commission also advised that for the red, white and blue color scheme brown and gray be substituted. The two medallions under the wings of the eagle should be retained. The swords indicated at the sides of the flanking panels were considered satisfactory. The Commission also called attention to the two eagles for the Department of Justice Building designed by Mr. Jennewein: one an eagle in a horizontal position and the other an eagle standing upright. The Commission advised that Mr. Bouche use the eagle standing upright and that he might extend the wings slightly.

The Commission approved Mr. Bouche's sketch subject to these criticisms. The revised sketch will be inspected by the Commission on its completion. A report was sent to Mr. Dows. (Exhibit H) (See also H-1)

10. PAINTING, "DEFEAT OF JUSTICE", FOR DEPARTMENT OF JUSTICE: The Commission again considered the sketch by Leon Kroll for the reception room of the Attorney

General's office. It is to balance a painting, already approved by the Commission, entitled "The Victory of Justice" by Mr. Kroll for the same room. The sketch had been submitted to Mr. Savage who reported as follows:

"I think that such a subject is proper for the place even to the point of being unpleasant and disturbing; in this instance, however, I feel that those qualities arise from weakness due to spotty and scattered interest and lack of unity."

The Commission advised that as the painting portrays the defeat of Justice the central figure of Justice should be given more emphasis, that is, should be more than a symbol. Mr. Borie suggested that Justice be personified by a crown thrown on the ground. Mr. Kroll, who was present, thought this a very good suggestion and will embody it in his painting.

A report was sent to Mr. Rowan, conveying the suggestions of the Commission. (Exhibit I)

11. PAINTING FOR DEPARTMENT OF JUSTICE BUILDING: Under date of May 26, 1936, the following letter was received from Mr. Rowan:

May 26, 1936.

Dear Mr. Moore:

In view of the Commission of Fine Arts' meeting at the office of Mr. John M. Howells, New York City, I have asked Mr. John Steuart Curry to forward his second sketch for the lunette in the vestibule leading from the library, fifth floor of the Department of Justice Building, directly to Mr. Howells' office, for the consideration of the Commission.

You will recall that the sketch for the companion lunette was approved by the Commission on March 27, 1936, but the Commission suggested in its letter that new subject matter be considered by Mr. Curry for the second panel. The members of the Commission will be interested to know that the subject matter of this second sketch has been approved for his building by the Attorney General.

Sincerely yours,
(Signed) Edward B. Rowan, Superintendent,
Section of Painting & Sculpture.

- Mr. Curry sent his sketch to the office of Mr. Howells and it was considered by the Commission at the meeting. The Commission thought the sketch a decided improvement over the one submitted by Mr. Curry at the meeting of the Commission on March 27, 1936, and approved the scheme in principle. The sketch showed a central figure of Justice protecting a fugitive from mob violence. The Commission felt that the attitude of the figure of Justice could be made more dignified by allowing him to stand erect and also by bringing him down one step. The Commission also felt the architectural motives shown in the sketch could be improved structurally. It was generally agreed the fugitive would compose more effectively if he were prone. A revised sketch embodying these suggestions is to be submitted to the Commission. A report was sent to Mr. Rowan accordingly. (Exhibit J)

12. PAINTING FOR LIBRARY, DEPARTMENT OF JUSTICE BUILDING: Under date of May 27, 1936, a letter was received from Mr. Edward B. Rowan, Superintendent of the Section of Painting and Sculpture, submitting photostats of drawings for the mural decorations of the library of the Department of Justice by Maurice Sterne. (Exhibit K) The sketches, of which there are about 25 in number, have for their subject the search for truth. Mr. Borie said that the figures will be about life size and will be portrayed as a frieze around the upper wall of the library room. Mr. Borie said the library is largely bluish-green gray and the wood trim light salmon (it is of unbleached maple). The Commission inspected the sample color sketch submitted by Mr. Sterne and felt that this was too dull to be effective and would be apt to look much darker in place. It was thought advisable that the artist try using a full-sized rendering in color for inspection by the Commission at some future time before proceeding with the sketches to any great extent. The Commission approved the scheme in principle and a report was sent to Mr. Rowan accordingly. (Exhibit K-1)

13. PAINTINGS FOR THE PROCUREMENT DIVISION, FEDERAL WAREHOUSE: Mr. Savage reported that he had inspected the sketches by Harold Weston for paintings in the Procurement Division in the Federal Warehouse and that he had had a conference with Mr. Weston concerning them a few days ago. Mr. Savage said he regarded the sketches satisfactory, with the understanding that the panel to illustrate architecture will be modified to show old and new federal buildings constructed under the direction of the Supervising Architect; also that the architectural instruments will be subordinated. Mr. Shepley said that when he saw Mr. Weston's sketches he felt the panel to illustrate architecture was very unsatisfactory and was glad to hear that it will be restudied. Upon the recommendation of Mr. Savage the Commission approved Mr. Weston's sketches in principle subject to the criticisms above indicated. (Exhibit L)

14. LAFAYETTE PARK: The question of the permanent removal of the toilet building and tool shed in this park was discussed by the Commission. Mr. Kirkpatrick said that he and Mr. Finnan feel that this type of structure in this particular location is inappropriate. The Commission was in favor of its removal and will write to Mr. Finnan suggesting that this be done.

15. JEANNE D'ARC STATUE, MERIDIAN HILL PARK: The Commission discussed the advisability of moving the Jeanne d'Arc Statue to the north end of the park. Mr. Peaslee has for a long time favored the relocation of this statue at the intersection of the axis of the Mall and of the axis of the north crosswalk. After due consideration of the recommendations of various sculptors who have studied the problem, the Commission decided to allow the statue to remain in its present location. It was suggested, however, that when the Grand Terrace is completed under the present contract the Commission would study the relation of the Statue to the terrace with the possibility in mind of elevating the

base slightly. Mr. Moore indicated that should this change be desirable, funds could be secured through private subscription.

16. JUSSERAND MEMORIAL, ROCK CREEK PARK: Mr. Franklyn Paris, Chairman of the Jusserand Memorial Committee, and Mr. Joseph H. Freedlander, architect for the memorial, attended the meeting. Mr. Kirkpatrick said that just prior to the meeting he had visited the site with a representative of the contractor to study the problem of fixing the grades for this seat. The condition on the ground was at variance with that assumed by the architect and Mr. Kirkpatrick discussed appropriate adjustments with the architect and Mr. Paris. An agreement was reached with which the Commission of Fine Arts was in accord. Mr. Kirkpatrick agreed to supply the contractor with the necessary grade details so that he could estimate the extra work involved. The adjustments included the addition of one more step below the seat platform and establishing the grade of the platform slightly higher than had been proposed so that the seat would not seem to be gouged into the hillside. The Commission concurred in these changes.

Equestrian Statues *Bridge*
17. ~~FOUNTAIN AT GREAT~~ ENTRANCE TO ARLINGTON: At Mr. Finnan's request, Mr. Kirkpatrick informed the Commission that it was reasonably certain that the money previously impounded by the Bureau of the Budget would be released for the equestrian statuary on the plaza west of the Lincoln Memorial. The Commission were glad to hear this. Mr. Moore said that he would be very happy to inform the sculptors of this development.

18. GENERAL ARTEMAS WARD STATUE: Under date of May 26, 1936, a letter was received from Mr. Henry L. Shattuck, Treasurer of Harvard College, regarding the General Artemas Ward Statue (Exhibit M). Mr. Moore brought the

matter up for consideration and the Commission agreed that the inscription suggested by Mr. Shattuck be used. A telegram was sent to Mr. Shattuck accordingly. (Exhibit M-1)

19. GASOLINE SERVICE STATION, MT. VERNON HIGHWAY: A representative of the Texas Oil Company, Mr. Byrnes, presented a proposed scheme for a gasoline service station to be built in Alexandria adjacent to the Mt. Vernon Highway. Mr. Howells gave the sketch particular attention. The sketch was a tracing of a design made several years ago in the Georgian style of architecture. Mr. Howells considered the scheme satisfactory but suggested that the cupola be omitted from the building. Mr. Byrnes said he would make a sketch in accordance with these suggestions and submit it to the Commission.

The Commission were the guests of Mr. Howells for luncheon at the Coffee House. Mr. Cortissoz was also present.

The Commission adjourned at 3:00 p. m.

C O P Y

June 5, 1936.

Dear Mrs. Ross:

Your letter of June 3, has been received. The Commission of Fine Arts approve the models by Benjamin Hawkins for the memorial half-dollar to commemorate the 100th anniversary of the establishment of the Territorial Government of Wisconsin.

The models are herewith returned.

For the Commission of Fine Arts:

Respectfully yours,

(Signed) Charles Moore,

Chairman.

Hon. Nellie Tayloe Ross,
Director of the Mint,
Treasury Department,
Washington, D. C.

EXHIBIT A

C O P Y

June 1, 1936.

Dear Mrs. Ross:

The Commission of Fine Arts, at their meeting on May 28, 1936, considered the models, by A. Wolf Davidson, for the South Carolina Memorial fifty cent piece to commemorate the sesquicentennial anniversary of the founding of the capital at Columbia. These models were received with your letter of May 25th.

The models are unsatisfactory technically, and the Commission believe they could not be reduced properly by your Bureau. Also, the design is too complicated and confused.

To design a coin requires a knowledge of the requirements of technical matters pertaining to coinage. It also demands a monumental sense, and a high regard for the virtue of simplicity.

Suggestions as to design properly come from the people in interest. Then the work should be placed in the hands of a medalist of experience to prepare the working models.

The models are herewith returned.

For the Commission of Fine Arts:

Very respectfully,
(Signed) Charles Moore,
Chairman.

Hon. Nellie Tayloe Ross,
Director of the Mint,
Treasury Department,
Washington, D. C.

EXHIBIT B

C O P Y

June 8, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting in New York City on May 28, 1936, considered with Mr. Gleb Derujinsky the sketches submitted for a series of medallions to be carved in wood and placed in the Postmaster General's Reception Room, by Mr. Derujinsky.

The Commission noted that these medallions are to portray the first eight Postmasters General. Benjamin Franklin; Richard Bache, Pennsylvania; Ebenezer Hazard, New York; Samuel Osgood, Massachusetts; Timothy Pickering, Pennsylvania; Joseph Habersham, Georgia; Gideon Granger, Connecticut; and Return J. Meigs, Jr., Ohio.

The Commission approved the general scheme, subject to its being approved by the architect of the Post Office Department Building, Mr. William Adams Delano. The Commission asked Mr. Derujinsky to confer with Mr. Delano in regard to the project.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT C

C O P Y

June 2, 1936.

Dear Mr. Quirk:

The Commission of Fine Arts, at their meeting on May 28, 1936, considered the perspective which you submitted of your proposed warehouse building.

After a full discussion of the design, about which you have asked the advice of the Commission of Fine Arts, the Commission desire first to thank you for your courtesy in consulting them about a matter beyond their official jurisdiction, but in which nevertheless they have decided interest, since it concerns the orderly development of Washington.

The Commission feel that it would not be for your own interest to build at this date a style of building that has definitely gone out of fashion elsewhere. Whatever of advertising value originally came from the strangeness of the design has ceased to be effective.

The Commission feel that you could get better results both immediately and permanently from a building that has visible means of support, and that by reason of its size and good design is thoroughly representative of the business built up by your institution.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Mr. George M. Quirk,
The Hecht Company,
Washington, D. C.

EXHIBIT D

C O P Y

June 2, 1936.

Dear Mr. Brown:

The Commission of Fine Arts, at their meeting on May 28, 1936, considered your design for altering Nichols Cafe, 614 Seventeenth Street, N. W.

The appearance of the buildings opposite the State, War and Navy building has been the subject of particular attention by the Commission of Fine Arts for several years. As to the building occupied by Nichols Cafe, the Commission have noted that this and its adjacent building on the south is a good example of the Post Colonial Period. The Commission advise therefore that no change be made in the design of the building in question above the cornice over the present awning. It is understood, of course, that the dormers and window casings need some repairs. The Commission disapprove the use of stucco; the brick should be restored as far as possible to its original appearance.

The Commission do not object to the alterations proposed on the first floor, it being understood that there will be no show-window projection over the building line.

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Bedford Brown, Architect,
3428 North Glebe Road,
Clarendon, Virginia.

EXHIBIT E

C O P Y

May 29, 1936.

Dear Mrs. Ross:

With reference to the models to commemorate the three-hundredth anniversary of the founding of the first settlement on Long Island, New York, which you submitted with your letter of May 28th, the Commission of Fine Arts respectfully report that they approve the models, subject to a readjustment of part of the legend. The Commission suggest that the words "In God We Trust" be removed from under the portraits; also that the words "Half Dollar" should be taken from the rim of the coin and placed under the ship.

The models are herewith returned.

For the Commission of Fine Arts:

Very respectfully,

(Signed) Charles Moore,

Chairman.

Hon. Nellie Tayloe Ross,
Director of the Mint,
Treasury Department,
Washington, D. C.

EXHIBIT F

C O P Y

June 4, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting in New York City, on May 28, 1936, considered with Mr. Varnum Poor the sketches for his second mural group in the Department of Justice building. The Commission approved the sketches in general. Certain suggestions were made to Mr. Poor, which he will embody in further studies. The long room illustrating the criminal investigation office should be restudied. It now looks photographic and appears like a hole in the wall. The Commission suggested that Mr. Poor use the upright Department of Justice eagle as designed by Mr. Jennewein.

The Commission will give the revised sketches further consideration on their completion.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT G

C O P Y

June 1, 1936.

Dear Mr. Dows:

The Commission of Fine Arts, at their meeting on May 28, 1936, held in New York City, Considered the sketch by Louis Bouche, for a painting on the curved space outside of the Attorney General's office, Department of Justice Building. The sketch had been brought to the particular attention of Mr. Eugene Savage, painter member of the Commission, together with a copy of your letter of April 30th on the subject. Mr. Savage makes the following criticisms:

"The study of Mr. Louis Bouche for the curved space outside of the Attorney General's office seems well adapted to the unusual shape of the wall and its approaches and adjacent passage. The Attorney General's suggestion that the drapes be eliminated bring into question the extent to which that might be done. Certainly the swags under the figure groups on the round wall can be eliminated. The drapes and swords over the flat end wings of the wall or similar elements are needed to build the wall and contain the somewhat arbitrarily assembled odds and ends on the four horizontal swags, so that the elimination of the swags would leave the whole scheme rather meager. As each figure group on the round wall is on axis of an approach through a door, the medallions, now badly placed under the eagle's wing, might be made round or octagonal and be placed over the groups. Some dark motive over and around the central door is needed.

The Commission concur in the criticisms of Mr. Savage. Also the Commission advise that for the red, white and blue color scheme brown and gray be substituted. The two medallions underneath the wings of the eagle should be retained. As for using the Department of Justice eagle, it has been noted that Mr. Jennewein modeled two such eagles for the Department of Justice, and the Commission prefer that Mr. Bouche use the one standing upright, with a slight modification in the wings.

Mr. Bouche was present during the discussion and understands the criticisms of the Commission. His sketch was approved subject to these criticisms. The Commission will inspect the revised sketch on its completion.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Olin Dows, Chief,
Treasury Relief Art Project,
Treasury Department,
Washington, D. C.

EXHIBIT H





TREASURY DEPARTMENT

WASHINGTON

PROCUREMENT DIVISION
PUBLIC WORKS BRANCH

REPLYING QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PW- SA-TRAP

April 30th, 1936

Mr. Charles Moore
The Commission of Fine Arts
New Navy Department Building
Washington, D. C.

Dear Mr. Moore:

I am submitting by messenger a three inch scale sketch and model created by Mr. Louis Bouche for the curved space outside the Attorney General's office on the Fifth Floor of the Department of Justice Building, Washington, D. C.

This work was especially requested by the architect of the building, and it has the approval of the authorities of the building as well as of the Treasury Department Art Projects.

This work has been discussed with the Attorney General, and he has made the following suggestions:

- (1) Elimination of the red, white, and blue color scheme and the drapes.
- (2) Substitution of some more peaceful group for the left hand group portraying the "Arrest".
- (3) Elimination of the two medallions underneath the wings of the eagle.
- (4) Substitution of the Department of Justice eagle for the eagle now shown.

The general scheme and plan of this were, however, liked. I am attaching to this letter a memorandum of the subject matter for this mural, which has been worked out with the Department of Justice.

The comment and advice of the Commission on this mural scheme will be greatly appreciated.

Faithfully yours,

A handwritten signature in cursive script, reading "Olin Dows".

Olin Dows, Chief
Treasury Relief Art Project

PROPOSED MURAL BY LOUIS BOUCHE FOR THE APPROACH TO THE ATTORNEY GENERAL'S
OFFICE IN THE DEPARTMENT OF JUSTICE BUILDING, WASHINGTON, D. C.

Subject matter for rounded wall and its two wings: On the right side are represented the more peaceful activities of the Department of Justice; the left half depicts, for the most part, curbing and dealing with serious crimes against law and order.

On the center wall over the door is represented the American Eagle over which floats a ribbon swag. A suitable inscription may be placed on it. Under the eagle's outstretched wings in ovals may be seen the two classical symbols of justice, a stone bust of blind justice on the left and the scales on the right.

The two large figuresgroups would be painted in full color. On the right, the group represents a peaceful immigrant family arriving in our land of opportunity. This group would suggest the part the Department of Justice plays in immigration and naturalization. To the left of the door, in keeping with the left wing, the group represents the law enforcement agencies apprehending a criminal.

The distant backgrounds of these two groups and the objects surrounding them would be treated in a very pale tone of gray so as not to conflict with the sculpturesque simplicity of the two groups in full color.

It may be noticed throughout the decoration that the blue draped swags and the red stripes suggest our national colors and help to weave the pictorial motives into a unified architectural whole. Between the red uprights may be seen the sword of Justice; its use is optional. The swords are not indicated on the architectural model.

The vignettes in the two wings, representing various activities of the Department of Justice, would be treated in a light brown monotone grisaille on a darker ground than the center cream wall.

The subject matter of the vignettes was inspired by the offices, divisions, bureaus, and functions of the Department of Justice as follows:

Left Wing - Violence

(Reading from left to right)

Top Row

A typical court house scene in a small American community.

Crimes on the high seas.

Crimes on Indian Reservations.

Second Row

Alcoholic Beverage Violations

Sabotage

Gangsters - Racketeering.

The compositions dealing with the two last subjects would be arbitrarily separated by a "criminal identification record."

Fourth Row

A board of Parole

U. S. Supreme Court Building

A parade of veterans.

The Capitol.

Third Row

Seaboard fortifications with a man on the left spying which would illustrate "Espionage"

A Prison Building

Kidnaping

Right Wing - Peaceful functions

Top Row

Radio Act.

Safety Appliance Act.

Aeronautics.

Second Row

Labor - Industry

Interstate Commerce

Third Row

National Banking Act

Postal Laws

Pure Foods Act

Meat Inspection Act.

Fourth Row

Indian lands and affairs

(Forest reserves, reclamation and irrigation might be included in this last vignette)

Overdoor facing Attorney General's Office shows a still life of law books, papers, the lamp of knowledge etc. -- ground color the same as wings.

Vertical panel to right of exit door shows a judge, and to left of doorway may be seen a lawyer.

C O P Y

June 4, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting on May 28, 1936, considered with Mr. Leon Kroll the sketch submitted by him for a mural painting entitled "The Defeat of Justice" for the Attorney General's Reception Room.

The sketch already had been submitted to Mr. Eugene Savage, painter member of the Commission, who reported as follows:

"I think that such a subject is proper for the place even to the point of being unpleasant and disturbing; in this instance, however, I feel that those qualities arise from weakness due to spotty and scattered interest and lack of unity."

The Commission advised that as the painting portrays the defeat of Justice the central figure of Justice should be given emphasis as a symbol, as was agreed to by Mr. Kroll, who will embody this suggestion in his further studies. The subject is designed to balance his other study, "The Victory of Justice".

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT I

C O P Y

June 8, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting in New York City on May 28, 1936, considered the sketch submitted by Mr. John Steuart Curry for the lunette in the vestibule leading from the library of the Department of Justice Building. The Commission gave general approval to the composition.

The figure typifying Justice can be made dignified by having him stand erect and by bringing him down one step. The architectural motives shown in the sketch should be revised and made truly architectural. The fugitive would compose more effectively if lying prone and horizontal.

A revised sketch should be submitted to the Commission.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT J

The first part of the paper discusses the importance of the study and the objectives of the research. It also outlines the methodology used in the study and the results obtained. The second part of the paper discusses the implications of the study and the conclusions drawn from the research. It also discusses the limitations of the study and the areas for further research.

The study was conducted in a laboratory setting and the results were compared with those obtained from field studies. The study was conducted over a period of six months and the results were analyzed using statistical methods. The study was conducted by a team of researchers and the results were presented at a conference. The study was funded by a grant from the government and the results were published in a journal.



TREASURY DEPARTMENT

WASHINGTON

PROCUREMENT DIVISION
PUBLIC WORKS BRANCH

BY QUOTING THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PW- SA-P&S

May 27, 1936

Mr. Charles Moore
The Commission of Fine Arts
New Navy Department Building
Washington, D. C.

Dear Mr. Moore:

I have forwarded by express a group of photostats of drawings for the mural decoration of the library, Department of Justice, by Mr. Maurice Sterne. The consignment was made to Mr. Caemmerer, Secretary of the Commission, addressed to the office of Mr. John M. Howells, 156 East 46th Street, New York City, for the comment and advice of the Commission on this work.

Enclosed is a synopsis of the theme "Search for Truth". I have asked Mr. Sterne to present a color sketch of his proposed color treatment of this work directly to the Commission. It should be in Mr. Howells' office when the Commission meets.

Thanking you and Mr. Caemmerer for your courtesies,
I am

Sincerely yours,

Edward B. Rowan, Superintendent
Section of Painting & Sculpture

SYNOPSIS OF THEME FOR MURAL DECORATION "SEARCH
FOR TRUTH" FOR LIBRARY, DEPARTMENT OF JUSTICE
BY MAURICE STERNE

LEFT WALL

Panel 1 - Brute Force

Two figures struggling, one overcoming the other. Flock of sheep in foreground suggesting fight over property.

Background mountain lion attacking a deer--suggests the natural sequence between animals and people.

Panel 2 - Greed

A group fighting over and casting dice for the garments of Christ at the foot of the cross, oblivious of the drama which is taking place above.

Panel 3 - Cruelty

Trial by Fire. Man carrying two red-hot irons, collapsing at the altar where he is supposed to place them after having walked three paces. He is surrounded by group of figures (sadistic) who rather enjoy the sight.

Background--statue of Pieta.

Panel 4 - Justice Instigated by Mercy (center)

In this panel I will try to express the first time in history when justice was not only based on retribution and revenge but on compassion. The tenet underneath will be "He who is without sin should cast the first stone". In this panel I will try to express the idea of a mirror--a pool--when we began to look into ourselves--and see ourselves objectively. The figure with uplifted arms receives his inspiration from the figure above (Christ and the Holy Spirit) on one side of the pool is a reflection of a priest with a banner depicting an "eye for an eye" (an eye with a dagger pointing at an eye below) on the other side of the pool a reflection of Saint Francis with the stigmata--suggesting the direct influence of Christ on life.

Panel 5 - Intolerance

Old Roman scene. A beautiful white figure collapsed over a book, besmirched with tar, at the left, man with torch setting fire to the group.

Man next to him whispering in his ear. Background a dictator surrounded by Roman soldiers giving the salute. In this panel will try to show the connection between Intolerance and Dictatorship.

Panel 6 - Tradition

A stately ageless figure in front nursing two babes. To the left Hamurabi, Moses and Justinian (constructive tradition). To the right, a Roman, Medieval and Modern soldier (destructive forces) spurred on by figure in front beating a drum.

The action takes place inside of a huge skeleton.

Panel 7 - Superstition

The Delphic Sybil in a trance, surrounded by attendants, expressing fear.

In the background a man about to perform a sacrifice. I feel that superstition is very closely connected with fear and sacrifice and will try to express these emotions in the panel.

NARROW WALL FACING MAIN ENTRANCE

Triptychon

The continuity of the Law. Figure of the Law seated over the earth with scroll across her lap, guardian of the past and future--figure to the immediate left with pair of wolves on a leash, to the right a woman with baby and small child.

The two narrow panels have figure, the Future, holding up one end of the scroll and looking into space--and figure to the right, the Past, fallen asleep with pen in hand and touching the scroll with left hand.

RIGHT WALL

(these panels are to be seen from right to left)

Panel 1 - Ambition (immediately to the right of main entrance and facing the Brute Force on the left wall).

Jacob wrestling with the angel "High Ambition". In this panel I will endeavor to show the struggling of the spirit for higher things. The figure of Jacob will be full of energy and contraction--the angel on the other hand will be very static and impersonal. The group to the left will represent earthly ambition, people climbing up a rock on top of each other.



Panel 2 - Environment

In this panel I will try to show the destructive forces in the wrong kind of environment. A group of children witnessing a held-up. A sob-sister handing a bouquet of flowers to the criminal. In the front will be a barker at the microphone with sheets of the "Daily Yellow Gazette" in his hands. (I consider the influence of yellow journalism and cheap movies very important and destructive on the youth).

Panel 3 - Red Tape

A huge spiderweb woven around an animal's skull with a squirrel nibbling at it--clock behind it suggests the passage of time. People caught in this net helpless.

In the background a modern Don Quixote on horseback attacking the web (I will try to suggest Justice Holmes who was very intolerant of Red Tape).

Panel 4 - Justice and Science

Figure in center holding a lense which throws a pyramid of light on an enlarged finger-print card below. These rays are deflected to the left and right--on the right it illuminates the crime for which I selected the most sinister of our time, a kidnapping--to the right a scene in a barber shop, the criminal in the chair, with towel over his face and having his fingers polished by a manicure.

I feel that this panel will express forcefully the subject.

Panel 5 - False Witness

Man delivering an oath on the Bible; he has two faces, one a sweet honest mask, the other hiding behind it; figure of bribery behind the man. The judge bewildered.

Panel 6 - Competition

Men at each end of tug-of-war. Two steers in the center fighting. This gives me a fine opportunity to express two complimentary movements in the same panel--the men pulling and the animals pushing.

Panel 7 - Belief in Magic

A magician to the left reaching with his right hand into a ticker, the ticker-tape swung across the panel out of which he has created a figure which will be made entirely out of ticker-tape (an abstraction). This figure will be playing a pipe and a group of people are following him entranced by his playing--the group in the immediate foreground at table

will be gambling with chips and cards.

ENTRANCE WALL

Triptychon - Justice and the Law of Compensation

Center panel--the Scale of Justice, on each side a figure of a Reaper with a sower right behind him. I have purposely made a rigid symmetry because only this way could I suggest the inevitability between cause and effect--inescapable, final. The action takes place on a curved top, suggesting the earth--on each side, in the narrow panels, will be a figure Reason to the right and Intuition to the left. I have chosen these symbolic figures because I feel that Reason and Intuition are the most important attributes for a constructive functioning of Justice.



C O P Y

June 1, 1936.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting in New York City on May 28, 1936, considered the sketches by Mr. Maurice Sterne for a frieze of mural decorations in the Library of the Department of Justice building. The sketches were given particular attention by Mr. Eugene Savage, painter member of the Commission, and also by Mr. C. L. Borie, one of the architects of the building.

The Commission of Fine Arts approve the scheme in principle. The color sketch, presented to illustrate one painting of the series, was not considered altogether satisfactory. The sketch had a rather dull and dark appearance, apt to lose much detail in place. It was thought advisable for the artist to try out a full-sized rendering in color, for inspection by the Commission of Fine Arts at some future time, before proceeding with the sketches to any considerable extent.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Mr. Edward B. Rowan, Superintendent,
Section of Painting and Sculpture,
Treasury Department,
Washington, D. C.

EXHIBIT K-1

C O P Y

June 1, 1936.

Dear Mr. Dows:

The Commission of Fine Arts, at their meeting in New York City, considered the sketches by Harold Weston for paintings in the Federal Warehouse. Mr. Savage reported that he had a conference with Mr. Weston concerning them recently, and that he regarded the sketches satisfactory, with the understanding that the panel to illustrate architecture will be modified to show old and new federal buildings constructed under the direction of the Supervising Architect. Also the architectural instruments will be subordinated.

Upon the recommendation of Mr. Savage, the Commission of Fine Arts approve Mr. Weston's sketches in principle, subject to the criticisms above indicated.

For the Commission of Fine Arts:

Very respectfully,
(Signed) Charles Moore,
Chairman.

Mr. Olin Dows, Chief,
Treasury Relief Art Project,
Treasury Department,
Washington, D. C.

EXHIBIT L

TREASURER'S OFFICE, HARVARD COLLEGE

No. 24 Milk Street

Boston,

May 16, 1936

Honorable Charles Moore, Chairman
The Commission of Fine Arts
Navy Department Building
Washington, D. C.

Dear Mr. Moore:

President Conant has referred to me your letter of the 15th relative to the Artemas Ward Statue.

Under the terms of our contract with Mr. Crunelle, the sculptor, we were required to furnish him on or before December 31, 1934, with the inscription to be carved on the pedestal. Pursuant to this requirement (with the exception of a delay of a few days) we sent Mr. Crunelle an inscription of which I inclose a copy. Mr. Crunelle wrote me on January 14, 1935, acknowledging receipt of the inscription and stating that "It will fit in the space very well and seems ideal in length as a monumental inscription." I had assumed that Mr. Crunelle would submit to your Commission this inscription with his designs for the pedestal. Apparently he has not done this. Nevertheless, I hope that your Commission will find it satisfactory. The Corporation has approved this form and I think would prefer it to the one inclosed with your letter. If required, a statement could be added to the effect that the statue was a gift from the President and Fellows of Harvard College and was accepted by Congress in 1928. If this is not a necessary



Honorable Charles Moore

May 26, 1936

part of the inscription I think it might just as well be omitted.

If the inclosed form of inscription must be changed I shall be glad if you will let me know as soon as possible, as I should notify Mr. Crunelle at once.

Yours very truly,



Treasurer

(Henry L. Shattuck)

HLS MEL
Inclosure

- 1780-1781-

ARTEMAS WARD

1727-1800

SON OF MASSACHUSETTS

GRADUATE OF HARVARD COLLEGE

JUDGE AND LEGISLATOR

DELEGATE IN 1776

TO THE CONTINENTAL CONGRESS

SOLDIER OF THREE WARS

FIRST COMMANDER

OF THE PATRIOT FORCES

COPY

New York City,

May 28, 1936.

WESTERN UNION TELEGRAM.

Henry L. Shattuck, Treasurer,
Harvard University,
Cambridge, Mass.

Letter May 26 received. We will use your Artemas Ward
inscription without change.

Charles Moore,

Chairman.

EXHIBIT M-1

